

*SCHOLA PASTORIS  
ANTIQUÆ MUSICÆ*

*early music ensemble*

*Honey Meconi, Director*

*Al Cofrin, Lute - Guest Artist*

*Trish Rigdon, Actors' Direction*

*ELIZABETHAN DELIGHTS*

*An Evening of  
English Renaissance  
Music and Poetry*

*Friday, January 23, 2004*

*8:00 p.m.*

*Lillian H. Duncan Recital Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

*Pavane*

Mr. Cofrin

Anonymous

*The Argument of His Book*

Ms. Cochemé

Robert Herrick  
(1591-1674)

*Fair Phyllis*

Ms. Shank, Ms. Rodin,  
Mr. Stoner, Mr. Jirtle

John Farmer  
(fl. 1591-1601)

*The Passionate Shepherd  
to His Love*

Mr. Jackson

Christopher Marlowe  
(1564-1593)

*Sweet nymph, come to thy lover*

Mr. Accinno, Mr. Stoner

Thomas Morley  
(1557/58-1602)

*The Nymph's Reply to the Shepherd*

Ms. Gurba

Sir Walter Raleigh  
(1554?-1618)

*The Nightingale*

Ms. Good, Ms. Shank, Ms. Rodin

Thomas Weelkes  
(1576-1623)

*Rose-cheeked Laura*

Mr. Jackson

Thomas Campion  
(1567-1620)

*Come again*

Mr. Trebour, Mr. Cofrin

John Dowland  
(1563-1626)

*First Sonnet to Bothwell*

Ms. Gurba

Mary Stuart  
(1542-1587)

*Miraculous love's wounding*

Mr. Darilek, Mr. Stoner

Thomas Morley

*Alman* Robert Johnson  
(ca. 1583-1623)

Mr. Cofrin

*Greensleeves* Anonymous

Mr. Cofrin

*Sonnet XLVIII* William Shakespeare  
(1564-1616)

Mr. Jackson

*What if I never speed?* John Dowland

Ms. Good, Ms. Meconi,  
Mr. Darilek, Mr. Trebour

*Sonnet CXXI* William Shakespeare

Ms. Gurba

*Can she excuse my wrongs?* John Dowland

Mr. Jirtle, Mr. Cofrin

*Sonnet CXXIX* William Shakespeare

Ms. Cochemé

*Do you not know?* Thomas Morley

Mr. Accinno, Mr. Darilek, Mr. Jirtle

*Sonnet LX* William Shakespeare

Mr. Conroy

*Draw on sweet night* John Wilbye  
(1574-1638)

Ms. Good, Ms. Shank, Ms. Meconi,  
Ms. Rodin, Mr. Accinno, Mr. Trebour  
(using Elizabethan pronunciation)

*Tichborne's Elegy* Chidiok Tichborne  
(ca. 1568-1586)

Mr. Conroy



*To the virgins, to make much of time*

Robert Herrick  
rev. Honey Meconi

Ms. Cochemé

*Now is the month of maying*

Thomas Morley

*The audience is kindly requested to withhold their applause  
until the conclusion of the program.*

## PERFORMERS

### The Voices

Michael E. Accinno

Robert L. Darilek

Elizabeth I. Good

James Z. Jirtle

Honey A. Meconi

Nicole B. Rodin

Andrea E. Shank

Matthew T. Stoner

Todd H. Trebour

### The Royale Lutenist

Al Q. Cofrin

### Her Majestie's Players

Anna U. Cochemé

Thomas E. Conroy

Kate E. Gurba

Jonathan N. Jackson

## PROGRAM NOTES

*Although poetry is not part of my daily existence, every now and then I need a good poem. And while most of my singing is done in foreign languages, there's nothing to compare with singing in English. Acting on the idea that we don't hear enough music in English, and we definitely don't hear enough spoken poetry, I've put together a program tonight from a golden age of English culture, the time of Queen Elizabeth I and her immediate successor, James I.*

*Safely distant from Elizabethan hygiene and dentistry, we can enjoy the glorious legacy of that pre-industrial society, a time when well-bred women and men were expected to hold their own in madrigal singing and to write poetry as a pastime. Their appetites for an artful existence were fed by the likes of John Dowland, John Wilbye, Thomas Morley, Christopher Marlowe, and William Shakespeare. Like jewels on a necklace, selections from these creators and others are strung together this evening by that most beloved instrument of the English Renaissance, the lute, which will provide solos, accompaniments, and improvised interludes.*

*Poets and composers alike sang of the same subjects, and we explore most of the favorite themes of the era. Nymphs, shepherds, songbirds, and everything connected with pastoral settings make their appearance. Love is almost omnipresent. But the darker side of life makes itself increasingly known as the program proceeds. We see this in the four Shakespeare sonnets, in Wilbye's achingly beautiful ode to night, and then in the final elegy, written the night before its eighteen-year-old author was executed for treason. Yet rather than send away our audience immersed in gloom, we instead exhort you at the last to "gather ye rose-buds while ye may" and leave with a smile.*

*— Notes by Honey Meconi*

## ACKNOWLEDGMENTS

*Heartfelt thanks are in order for those  
who helped make this program happen:*

*Ellen Chang, Debra Dickinson, Elizabeth Dietz,  
Mary DuMont, Joyce Farwell, Michel and Yannick Godts,  
Lauren Holmes, Tom Jaber, Kathy Kaun, Yvonne Kendall,  
Stephen King, Tom Littman, Marty Merritt, Trish Rigdon,  
Sarah Smith, Robert Yekovich, and **Shakespeare in Love**.  
This program would not have been possible without them.*



## BIOGRAPHIES

**HONEY MECONI** is an internationally-recognized authority on music before 1600. Founder and Director of Schola Pastoris, she has also directed early music ensembles at Indiana University and Harvard University, where she received her Ph.D. She is author of *Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court* (Oxford University Press, 2003) and numerous other writings, as well as editor of *Fortuna desperata: 36 Settings of an Italian Song*, recently hailed as "impeccable" and "a tour-de-force." Her most recent volume, *Early Musical Borrowing*, will be published next month. Her work has received support from the Andrew W. Mellon Foundation, the National Endowment for the Humanities, the Fulbright Scholar's Program, and many other agencies. In 2002-2003 she was a Fellow of the Center for the Study of Cultures. She is currently writing a book on Hildegard von Bingen and is more than halfway through *The Hildegard Project*, a long-term undertaking to perform all of that composer's music.

Lutenist **AL COFRIN** is director of the Texas-based medieval ensemble *Istanpitta*, which performs widely across the United States in both concert venues and festivals of early music. A versatile performer on early winds and bowed strings as well as lute, Mr. Cofrin has collaborated with other noted early music performers including Shira Kammen and Tom Zajac. Trained as an undergraduate in theory and composition at the University of Texas and as a graduate student at Rice University, Mr. Cofrin's performance and research specialities include troubadour songs, medieval dances, and many other genres of early music. His work with original manuscripts from Oxford's Bodleian Library and the Paris Bibliothèque nationale has generated a collection of medieval songs and dance transcriptions. Mr. Cofrin also directs the Houston-based classical mixed quartet *Tapestry* and is a local jazz upright bass player with several ensembles in the Houston area. Mr. Cofrin will be performing on a sixteenth-century seven-course lute based upon the Franz Haus lute located in the Den Haag Museum, Netherlands.

**TRISH RIGDON** is the Associate Director of the Rice University Theatre Program. Her directing credits include *Antigone* and *Spike Heels* for The Rice Players, and *La Llorna* for Express Children's Theatre. As Assistant Director her credits include *God's Man in Texas* with Stages Repertory Theatre, and with Sir Peter Hall, *Romeo and Juliet* at Ahamason Theatre in Los Angeles. Additional credits include *As You Like It* with The Peter Hall Company during the 2003 season at Theatre Royal in Bath, England, which was also on tour in Britain and the United States. Mrs. Rigdon is joining Sir Peter Hall once again for the 2004 season in Bath as Assistant Director and Production Administrator.



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